COPIES RECEIVED.

DEC 7 1899

THE STUDY OF ROMOLA

TOPICS AND REFERENCES

Arranged for

LITERARY CIRCLES AND CLASSES

Hannah A. Davidson

PR4668
.I3
1899

52425

Second Edition.

Copyright, 1897, 1899, by

MRS. H. A. DAVIDSON, M. A.

No. 1, SPRAGUE PLACE,

ALBANY, N. Y.

SECOND COPY.

Author of "The Study of Henry Esmond," "The Study of Silas Marner," "Reference History of the United States," etc.

7531.4
Nov. 1899.

Topics and References for the Study of Romola.

REFERENCES.

Books which should be owned.

A copy of Romola, not too valuable to mark.
Life and Letters of George Eliot, edited by J. W. Cross.
Life and Times of Savonarola, by Villari.
A map of Florence, or a guide book.
Two note-books.

Note.—The Life of Savonarola may be obtained in one volume, and there is an inexpensive edition of the Life edited by Cross.

George Eliot's life and writings.

Life and Letters of George Eliot, edited by J. W. Cross. (Blackwood's cabinet edition is most satisfactory.)
George Eliot, by Oscar Browning, Great Writer series.
George Eliot, by Mathilde Blind, Famous Women series.
English Authors in Florence, by Kate Field, Atlantic Monthly, December, 1864.
George Eliot, by F. W. H. Myers, Century Magazine, November, 1881, p. 57.
Portrait of George Eliot, Century Magazine, November, 1881, frontispiece, and p. 57.
George Eliot's Life, by Henry James, jr., Partial Portraits and Atlantic Monthly, May, 1885.
The Life of George Eliot, by Frederic Harrison, Fortnightly Review, March, 1885.

Scenes from the George Eliot Country, by S. Parkinson.
Country of George Eliot, Century Magazine, July, 1885.
Lives of Girls who Became Famous, by S. K. Bolton.
Home Life of Great Authors, by H. T. Griswold.
George Eliot, a Critical Study of her Life, Writings and Philosophy, by G. W. Cook.
George Eliot and her Heroines, by A. G. Woolson.
The Cheverels of Cheverel Manor. (The scene of Mr. Gilfil's Love Story.)
A complete set of George Eliot's works.
The Essays of George Eliot.

The history of Florence and of Savonarola's life.

The Life and Times of Savonarola, by Villari.
History of the Commonwealth of Florence, by Trollope, vols. iii. and iv.
The Makers of Florence, by Mrs. Oliphant.
Commerce and Industry of Florence during the Renaissance, by W. G. Scaife.
Lorenzo de Medici and Florence in the XV Century, by E. Armstrong, Heroes of the Nations series.
History of the Popes, by L. Von Ranke.
History of the Middle Ages, by Henry Hallam, vol. II., chap. iii.
Age of The Despots, by J. A. Symonds.
The Renaissance in Italy, by J. Burckhardt.
The Romanes Lecture, 1897, Machiavelli, by John Morley.
The Florentine Painters of the Renaissance, by B. Berenson.
Mornings in Florence, John Ruskin.
Cosimo di Medici, Foreign Statesmen series, by Miss K. D. Ewart.

George Eliot's study, in preparation for writing.

George Eliot, by Oscar Browning.

Life and Letters, by Cross, vol. II., 261, 262, 267, 269, 271, 274, 275, 278, 281, 282, 285, 286, 289, 291, 294.

For the historical account of Savonarola's visit to Lorenzo and of Lorenzo's death, mentioned in chapter i., see "Life and Times of Savonarola," by Villari, vol. I., pp. 145–149, (chap. ix.), and also "A History of the Commonwealth of Florence," by Trollope, vol. III., book VIII., chap. iv., pp. 460–464.

Time of composition.

George Eliot, by Oscar Browning.

Life and Letters, by Cross, vol. II., 265, 268, 269, 270, 278, 281, 282, 284, 286, 288, 290, 291, 294, 300, 301.

Visits to Florence.

George Eliot, by Oscar Browning.

Life and Letters, by Cross, vol. II., 168–195, 229, 253–259.

The Art of Fiction.

The English Novel and the Principle of its Development, by Sidney Lanier.

The English Novel, by Walter Raleigh.

The Development of the English Novel, by W. L. Cross.

Some Principles of Literary Criticism, by C. T. Winchester.

The Novel—What is it? by F. Marion Crawford.

The Technique of the Drama, by W. T. Price.

Principles of Success in Literature, by G. H. Lewes, edited by F. N. Scott, published by Allyn and Bacon.

Relation of Literature to Life, by C. D. Warner.

Some Aspects of Fiction, by Brander Mathews.

Criticism and Fiction, by W. D. Howells.

Criticism.

References for the study of criticisms upon George Eliot's books and essays will be given before this course is concluded. Members of reading circles are most earnestly requested not to read criticisms upon Romola, the novel, or upon the author's characteristics as a writer of fiction, at present. Read whatever throws light upon her early life, her personality, her mental characteristics, her methods of study and thought.

"A man should learn to detect and watch that gleam of light which flashes across his mind from within."—*Emerson.*

George Eliot's Definition of the Historical Novel.

"Admitting that the genius that has familiarized itself with all the relics of an ancient period can sometimes by the force of its sympathetic divination restore the missing notes in the 'music of humanity' and reconstruct fragments into a whole which will really bring the remote past nearer to us and interpret it to our apprehension — this form of imaginative power must always be among the very rarest, because it demands as much accurate and minute knowledge as creative vigor. . . . "

"I want something different from the abstract treatment which belongs to grave history from the doctrinal point of view and something different from the schemed picturesqueness of ordinary historical fiction; I want belief, severely conscientious reproductions in their concrete movements of the past."— *George Eliot's Essays.*

Note.— For Thackeray's conception of historical fiction see Essay on Steele,— English Humorists.

Test in reading.

The following quotations furnish a test to be applied in reading Romola:

"Although as a matter of fine art no character should have a place in a novel unless it forms an integral element of the story, and no episode should be introduced unless it reflects some strong light on the character or incidents, this is a critical demand which only fine artists think of satisfying and only delicate tastes appreciate."— *Principles of Success in Literature, by G. H. Lewes.*

"Perhaps even a judge so discerning as yourself could not infer from the imperfect result how strict a self-control and selection were exercised in the presentation of details. I believe there is scarcely a phrase, an incident, an illustration that did not gather its value to me from its subservience to my main artistic objects. But it is likely enough that my mental constitution would always render the issue of my labor something excessive — wanting due proportion. It is the habit of my imagination to strive after as full a vision of the medium in which a character moves as of the character itself." —*Letter of George Eliot to R. H. Hutton, about Romola. Life and Letters of George Eliot, vol. ii., p. 309.*

NOTE-BOOK TOPICS.

Preliminary.

I. Time occupied in the composition of Romola.
II. Number of visits made to Florence; time spent in the city.
III. George Eliot's study in preparation for the writing.
  a. Subjects studied.
  b. Books read.

For work throughout the course.

IV. Chronology of the story of Romola.
V. List of characters acting in the novel.
  Enter the name at its first appearance, in the note-book, with reference to the page where it was found.

VI. Forecasts.

These are hints about the future course of the story given in the earlier parts of the narrative.

VII. Means employed to give historical coloring; as, costumes, proverbs, etc.

VIII. Antecedent material.

Some writers construct a story antecedent to the one they tell which they impart to the reader by various devices without making it an integral part of the narrative.

The beginning of the plot is always to be found in some incident, condition, or significant connection of persons, facts, or events, which is, in the causative sense, the starting point of the dramatic action, and which must be followed to a conclusion before the story as a work of art may be ended. Antecedent material is introduced through the need of accounting in a reasonable manner for conditions, relationships, etc., essential to the progress of the plot.

IX. Plot outlines.

Those events or facts belong in a plot outline which *determine* subsequent events. They give, in outline, the effective presentation of the theme and lead inevitably to the climax, and conclusion. It is necessary, always to distinguish carefully between such events or facts as have determining force, and those incidents which are illustrative, or contribute to character building.

X. Quotations.

Select only such quotations as are complete when severed from the context, and of great value for beauty of sentiment, accuracy of analysis, or clear statement of profound truth. Seek to find a few choice passages, rather than to make many quotations.

XI. References to any passage which seem to you unnecessary.

Make reference to any paragraph which, in your opinion, could be omitted without loss. It is sometimes said that George Eliot overloaded her novels with the learning gained in her exhaustive study.

XII. Characteristics of George Eliot, the author.

Put here notes of any peculiarity which seems to you to belong to George Eliot's work or habit of mind, with references to the illustrations that you have found. Do not look for such characteristics on the first page, or in the first chapter. They are there, but you should become familiar with an author before you venture to pronounce the peculiarity you notice a characteristic. If it be such, other illustrations of it will appear as you go on.

XIII. A character for special study.

As soon as you have made your selection, mark every item of the analysis, description, and development of the character chosen, in your copy of Romola.

Note.—Probably no student will care to undertake all the note-book topics. Each should keep, in the note-book, or in the text, the chronology of the novel, a list of the characters, and an outline showing the plot elements by chapters. Those who have the time should also select one or more characters for study, and one or two topics, and give to them some special attention throughout the study of the novel. Each topic is intended, if faithfully used, to furnish the material for some intelligent and critical opinion about the novel.

DIRECTIONS FOR NOTE-BOOK WORK.

Members of reading circles should have two note-books: one for the orderly arrangement of whatever results of study may be worth preserving; the other should serve as a kind of *tabula crasa*, for the making of notes while reading or listening to lectures.

Note-book work is of three kinds. First, there is the collection of data about the author and the particular work studied; this should be done in the beginning. Secondly, there is the collection of data upon special topics suitable for investigation; such data will serve later as a basis of critical inquiry: for instance, if the date of the opening scene of the novel is entered in the note-book under the heading, "Chronology of the story," and each succeeding period of time is noted as the reader finds mention of it, he will know, in the end, the length of time covered by the dramatic action, how many intervals occur, etc. The collection of such data is, of necessity, preliminary to any critical comparison of different novelists in regard to the time covered by their plots. It will be seen that the items to be entered under note-book topics iv. to xiii., inclusive, will be found singly and at intervals throughout the novel. It is convenient to write each topic at the top of a page, with a ruled column at the left for references to the pages of the text where items are found. The reader should keep this note-book always at hand and enter, in the fewest possible words, any item coming under one of his topics. When a page is filled, he should refer at the bottom to the nearest page in the book which happens to be blank, and at the top of that repeat the topic title, with a reference to the former page. In this manner, it is easy to use one note-book for many topics, without confusion. Thirdly, there is note-book work upon the topics of study. Many readers whose mental discipline is not such that they habitually

organize the results of study, will find the use of the pen a great aid to definiteness of thought. After careful study, it is often profitable to summarize analytically the conclusions reached.

The outline of plot elements, or the points noted in answer to questions, should be in convenient form for use in discussion.

The following outline of plot elements called for in Topics for Study, section I., No. 10, will serve as an illustration:

Plot elements:

In chapter i.: The ring, the hints of mystery.
In chapter ii.: Tito meets Tessa, Nello.
In chapter iii.: Further hint of mystery.
Nello proposes to introduce Tito to Scala, by means of Bardo.
In chapter iv.: Tito meets Cosimo.
The introduction of antecedent parts of the narrative.
In chapter v.: The introduction of persons and facts of importance in the action.
Romola, Dino, Bardo's blindness.
In chapter vi.: Tito meets Romola.
Tito will aid Bardo.
Tito meets Bernardo del Nero.
The note to Scala.
Nero suggests the marriage to Bardo.

In note-book work, it is a mistake to write full sentences or paragraphs. The note-book should contain, in outline, such facts, points, or references as will enable the student to recall instantly his proof, his argument, or his conclusions and analyses. This does not apply to definitions or critical estimates, which cannot be worded with too great care.

THE USE OF THE TEXT.

It is desirable to use a copy of the text not too valuable for marking. It is often convenient to note a series of facts by marginal references, or words, such as "Theme," "Plot," etc., and it facilitates later study of the characters to write the initial letter of the name of each leading character in the margin whenever any description, analysis, or other indication of personality, occurs. It will then be possible to trace a given character through the narrative without re-reading.

Pronounciation of Italian names.

A few brief rules for the sounds of letters in Italian words are here given. Explanations and exceptions will be found in grammars. Nothing more than the furnishing of a little practical aid in the pronounciation of names for those who do not read Italian is here attempted.

c = k
g = g, in go, } before *a*, *o*, *u*, or a consonant.

c = ch, in chin,
g = j } before *e*, or *i*.

ci } before *a*, *o*. *u*, have the sounds of *c*, *g*, before *e*, or *i*, but
gi } the *i* is silent. *Cia* is pronounced *cha*.

ch
gh } before *e*, or *i*, have the sounds of *c*, *g*, before *a*, *o*, *u*.

c c = c
g g = g } but are enunciated more strongly.

gl = ll, in William, when followed by *i* before another vowel.

gn = ny, the sound of *n* in cañon.

s = z, between two vowels.

j y, at the beginning of a word.

j = ee, at the end of a word.

For the pronounciation of *Romola* see "Life and Letters," letter to A. Main, Aug. 3, 1871.

TOPICS FOR STUDY.

BOOK I. SECTION I. CHAPTERS I–VI.

The Proem.

1. *a.* What device did George Eliot use for transporting the reader to the 15th century?
   b. How did she create an impression of the essential identity of human life and interest in that century and in the present time?
   c. If the spirit in the proem is that of a representative man of the 15th century, what were his characteristics?
2. Of what special lines of study in preparation for writing Romola do you find evidence in the proem?

Chapters I-VI.

3. Why was the 9th of April chosen as the date of the first scene in Romola?
4. *a.* How many characters are introduced in chapters i.–vi.?
   b. Which are likely to be important characters in the novel? Why do you think so?
   c. Is each one of the characters introduced distinctly characterized?
5. Make a brief analysis of each principal character as represented in these chapters, including:
   a. Description of personal appearance.
   b. Impression given of disposition, traits of character, etc.
   c. Indications of important relationships between different characters.
6. Is Bardo introduced for his own sake, or on account of his relation to other characters? What indications do you find in proof?

7. From how many points of view, by means of persons, is Tito presented to the reader? How do these points of view differ? Is any one of them that which the author desired the reader to gain?

If not, what is the view she wished to present to the reader? How does she present this view?

8. Are there any elements in Tito's character, at the time when he is introduced to the reader, which make it probable that his life will be treacherous or dishonorable? Are there any elements of his character which make a dishonorable or wicked life improbable?

9 What is accomplished by the introduction of Bardo and Romola?

a. Characteristics given Romola.

b. Characteristics prepared for; i. e., what development of traits may be expected in Romola?

c. Historical perspective; — how it is secured? Is it defective?

d. What mental characteristics belonged to a scholar of the 15th century, as represented by Bardo di Bardi?

10. What characteristics of the times, as different from our own, have been emphasized in chapters i.–v.?

11. Chapters i.–vi. introduce the main characters. Does chapter i. open the plot? How? Does chapter ii. contain any development of the plot? What? Chapter iii? Chapter iv? Chapter v? Chapter vi?

12. In what lies the beginning of the dramatic action, or plot, of Romola? Why?

13. In the art of fiction, when the dramatic development is arranged in true sequence, the choice and combination of characters determines the future course of the plot. At the close of chapters i.–vi., what points of expectation and interest has the author of Romola created in the mind of the reader?

SECTION II. CHAPTERS VI–X.

Chapter vi.

14 Why did George Eliot introduce Bernardo del Nero at Tito's first visit in the Via de Bardi?

Why is mention made of the death of Lorenzo?

15. How had the family history prepared Bardo and Romola to welcome Tito?

16. What were the important characteristics of the man, Baldasarre Calvo, as reported by Tito?

Chapter vii.

17. Why is the "learned squabble" introduced?

Does it contribute to the plot? To the character building? To the background? To which chiefly?

Chapter viii.

18. Does George Eliot give a clear idea of the feast of San Giovanni?

Note.— An account of the manner in which Mid-summer Eve, (The Vigil of St. John the Baptist's Day), was observed in the various countries of Europe, especially in England, is found in Brand's "Popular Antiquities," pages 165–185. Neogeorgus, in "The Popish Kingdom," also gives an account of the rites observed in this festivity.

A comparison of the various observances of the feast of San Giovanni with the description in chapter viii., shows the extent of the author's knowledge on this subject. It is noteworthy, however, that she makes no mention of the bonfires which Brand says were habitually lighted on Midsummer Eve in England and

France and, probably, in Spain. The running of the Corso at this time seems to have been peculiar to Florence.

19. Why does she choose that Tito shall review the procession from Nello's shop?

20. Give the special reason for connecting each of the following with this review: Savonarola, Bernardo del Nero, Tessa, Piero di Cosimo, the names of Bardo and Romola.

21. What information about the political situation in Florence is given in this chapter?

22. What points in the development of the plot are made in the account of the feast of San Giovanni?

Chapter ix.

23. Tito's first struggle:
    a. What were the reasons, on both sides, that influenced him?
    b. Did his decision give a permanent direction to his character, from which he could not escape?
    c. Was Tito mercenary?

Chapter x.

24. If the Friar's message had come to Tito earlier, would his decision have been different?

25. Tito did not love his foster-father; was the reason to be found in his own character, or in the character of Baldasarre?

SECTION III. CHAPTERS XI–XVII.

Chapters xi., xv.

26. How is chapter xi., "Under the Plane Tree," connected with the plot? Does it reveal any new traits in Tito?

Chapter xii.

27. What is accomplished in the novel by Brigida's visit?

Note.— Suggested, in answer to 27,

a. Reveals to Tito the relationship of Dino; (by what steps?)

b. Hastens Tito's proposal.

c. Gives another view of Savonarola.

28. What was Tito's great regret when he won the promise of Romola's hand from Bardo? Is it consistent with your idea of his character?

29. How do you explain Romola's inclination toward Tito? By similar traits of character? Would it have proved permanent had not outside events influenced the result?

Note.— Suggested in answer to the first question of 29,

a. By her love for the beautiful.

b. By the absence of all that could repel her.

c. By her possession of an imaginative mind.

d. By physical attraction, similarity in tastes, etc.

e. By her love for her father.

f. By her longing for companionship.

Note.— No such point should be accepted in the discussion unless supported by reference to proof found in the text. The reader's efforts should be directed solely to tracing the author's analysis, not to devising reasonable or possible explanations.

Chapter xiii.

30. What do you understand by the "Shadow of Nemesis"? What was George Eliot's reason for bringing Nemesis near Tito's life and then removing all apparent danger of it?
31. Would the events of chapter xiv. have happened had it not been for the "Shadow of Nemesis?"
32. Can you explain the inclination Tito felt toward both Tessa and Romola? Were both feelings genuine? Could both really exist *at the same time?*

Chapters xv., xvii.

33. What appear to have been Dino's reasons for becoming a monk?
34. In the 15th century, how did men attempt to escape from sin and rise to a nobler plane of living than that of their fellows?
35. What were the reasons for Romola's dislike of monks and of the church?
36. What new influence was planted in Romola's mind by her visit to her dying brother? How would this new consciousness influence such a nature as Romola's? What connection with the development of the plot has this incident?
37. What is the author's most important purpose in describing this interview, next to the one suggested above?

SECTION IV. CHAPTERS XVI–XX.

Chapter xvi.

38. What purposes are served by the chapter called "A Florentine Joke?"

a. The conversation.

b. The joke.

Chapters xix., xx.

39. The betrothal.

a. What were Bardo's reasons for wishing Romola to marry Tito? (Compare Bardo with Casaubon, in Middlemarch.)

b. George Eliot speaks of Romola's idea of Tito as a "vision woven from within." What was this idea? In what respects did it differ from the real Tito?

c. Was Tito's idea of Romola more correct than her idea of him? How did it differ from her true character?

d. Explain the motives which influenced Tito in presenting Romola with the Ariadne. Has the painting of the Ariadne any other connection with the plot than its part in the betrothal? (Why did Cosimo object to Tito's money?)

e. Why is this betrothal placed at the carnival time by the author?

f. How many important elements in the complex lives of Tito and Romola does the author associate with their betrothal?

g. Can you explain why George Eliot introduces the mummery at the end of chapter xx?

Note.— The placing of this betrothal at the carnival time is an illustration of the care with which the plot of Romola is constructed. There seems to have been seven or eight considerations in the author's mind which determined the time of the betrothal and the incidents connected with it.

SECTION V. GENERAL TOPICS.

40. How many phases of Florentine life and thought have been presented in book I?

These points are suggested in answer to 40:

a. The religious life of Florence.
b. The culture of Florence.
c. Political parties in Florence.
d. The relation of Florence to other independent states.
e. The relation of Florence to Rome.

41. What characteristics of the 15th century are presented in book I?

Note.—Select especially such characteristics as would place the events definitely were no historical names or dates given.

Villari mentions certain characteristics which seem to him important, in "Life and Times of Savonarola," book I., p. 45. George Eliot seems to have had other characteristics also in mind. Consult Symond's "Age of the Despots," chapter iii.

42. What was the mental attitude of the different classes of society towards Christianity at this date?

State clearly, in each case, what the mental attitude was.

43. By what means has George Eliot created an impression of Savanorola's personality and influence, and carefully prepared for his entrance on the scene?

Is this method more or less effective than it would have been to introduce him at once as a leading character?

Note.—In book I., Savonarola is consistently kept in the background, although everything points toward the entrance of some great figure. At first, we hear current gossip about the Frate's visions through the medium of the common people, and witness the profound impression created by the reports of his interview with the dying Lorenzo and the fulfillment of certain of his prophecies. Then, in the person of the pleasure-loving Brigida, the

author illustrates his influence upon general society in Florence and, at the same time, gives a popular version of the three great doctrines that he preached. In Dino's chamber, Savonarola, the devotee, enters, and we have a brief but powerful impression of his personality; we feel his great power of drawing men to him and of influencing them through the implanting of noble ideals of spiritual life. Again, in Nello's shop, we listen to the opinion of shrewd politicians and we hear the astute Machiavelli explain the sources of the Frate's influence. At each step, we see more clearly the real character of the man and come closer to the secret of his power.

George Eliot's purpose in the presentation of Savonarola was double. She wished to reveal to the reader the man's rare and complex individuality and also to present the extent and character of his influence as a leader of the people, and his relation to the difficult politics of the times. Only by tracing every step of the process, is the critic able to detect the fine skill with which the author has placed this man in the reader's mind as the dominent figure in the background of Florentine life.

44. The following topics in book I. illustrate George Eliot's habit of building up an effect by slow degrees. Trace each one in outline.

a. Romola's imaginary Tito.

b. The introduction of antecedent material and the use of the ring.

c. The growth of *fear* as an influence in Tito's life.

d. The web of deceit,—when did it begin? By what steps did it grow?

e. The creation of an impression of Savonarola's personality and influence.

Note.—These topics illustrate the usefulness of marking the text, and of keeping notes.

45. What is the author's key to Tito's character?

How does this account for his decision about the jewels?

Can you explain the necessity that Tito felt for Romola at the time when he supposed that Dino had revealed his secret to her?

46. Do you consider Tito's course irrevocably taken at the close of book I?

If you answer no, point out any possibility or probability of change that you see, either in the man's nature, or in the circumstances that surrounded him.

If you answer yes, point out the time at which you think the course of his life took so definite a direction that change of tendency was no longer probable.

What would have been the course of Tito's life had Baldassarre really died before Tito came to Florence?

47. What is the theme of the novel, Romola, so far as it is apparent in book I?

48. Make a suitable title for book I.

49. What are the reasons for finding the main plot in Tito's life at the close of book I?

What are the reasons for not finding the main plot in Tito's life at the close of book I?

50. What is the dramatic situation at the close of book I.; that is, what are the unfinished *sequelae*, or threads of interest?

Note.—A careful statement of the dramatic situation at a given moment, whether in a work of fiction or in a drama, must include all unexpended forces tending to, or adverse to, some center of action, and must indicate the different developments possible; that is, the center of interest and suspense.

51. Report on note-book topics, quotations, etc.

BOOK II.

ADDITIONAL REFERENCES FOR BOOKS II. AND III.

Villari's Life of Savonarola, books II., III., and IV.
Trollope's History of Florence, vol. IV.
Symond's Age of the Despots, chapters vii., ix., x.
The Venetian Republic, by Horatio F. Brown, pp. 326–392.
The Renaissance in Italy, by Burkhardt.
The Romanes Lecture, 1897, Machiavelli, by John Morley.

POINTS OF IMPORTANCE IN THE STUDY OF BOOK II.

In the historical and political setting of the novel:

a. The political situation in Florence and the cause of the coming of Charles VIII.
b. The reason for the Pope's hostility to the city of Florence.
c. The political parties in Florence.
d. The relation of Savonarola to these parties.
e. The secret of Savonarola's power.

In the plot:

a. The selection of historical incidents in such a manner that they fairly represent important historical events and reveal in true proportion the influences that brought them about and also are essential steps in the development of the plot.
b. The crisis in Tito's life.
c. The crisis in Romola's life.
d. The connection between Tito's life and the political plot.

e. In the life of Savanarola, the effect of an intimate connection with Florentine politics and of the struggle between his desire to reform the church and his love of power.

In the artistic construction of the novel:

a. The bringing forward of the main plot so that gradually the underplot of which Tito's life is the centre is subordinated to the real artistic purpose of the novel. The apparent relation of the two plots in book I. is reversed in book II.

b. The skill with which Savonarola's life is shown to be the dominant influence in the development of the plot, although he is constantly kept in the back-ground and is presented to the reader in the manner in which his life was related to his own times and to those that have followed.

c. The skill with which complexity of character is represented in the case of many different persons, so that the reader appreciates the presence, in each, of conflicting motives and is often unable to pass an absolute judgment.

d. The parallel between the spiritual experiences of Romola and of Savonarola.

e. The fine self-restraint shown by the author in her use of rich historical materials, so that the plot nowhere weakens in its hold upon the reader's mind through his interest in the history.

f. The care with which the true historical perspective and connection of events is preserved; nothing is colored or wrested from its true meaning for the sake of effectiveness in the novel.

SECTION VI. CHAPTERS XXI–XXIII.

Chapter xxi.

52. What reason had Charles VIII. for coming into Italy?
53. What was his claim to the throne of Naples?
54. Why did the Duke of Milan invite him?
55. What relation did Florence hold to Milan in this matter? To Naples?
56. Was there any great danger to Florence in welcoming Charles?
57. How did Savonarola regard the coming of Charles?
58. What was Savonarola's conception of his own mission in the church? In the world?
59. How does the author account for his hold upon the popular mind?
60. What prophecies had Savonarola made before the death of Lorenzo?
61. Did the author consider Savonarola's utterances truly prophetic, or how did she account for them?
62. Would Savonarola have welcomed the coming of Charles had he been only a politician? That is, was his attitude determined by his religious zeal, or did he believe that there were sound political reasons for promoting an alliance between Florence and Charles?
63. What were the first results to Florence of Charles' presence in Italy?
64. How did Charles regard Florence?
65. What was his attitude toward the Medici?
66. What great change in Florentine politics had taken place since the Quaresima of 1492?
67. What government was substituted for the rule of the Medici?
68. What was the relation of Florence to Rome at this time?

Chapters xxii., xxiii.

69. How had Tito's position in the city changed in two years?
   a. What steps in the plot are gained by the incident of the prisoners?
   b. If you suppose that Tito acted by sudden impulse, or instinct, in saying, "some madman, surely," is the act to be explained by innate characteristics, or by previous trains of thought and conduct?
   c. If Baldasarre had not come upon Tito suddenly, if he had had time to act deliberately, what would he have done?

70. Chapter xxiii. dwells upon a critical moment in Tito's life;
   a. In what does its importance lie?
   b. Has the crisis in Tito's life any significance in the course of Romola's life, that is, in the main plot, or is it of importance chiefly in relation to her happiness?

SECTION VII. CHAPTERS XXIV–XXVIII.

Chapters xxiv., xxv.

71. What were the author's reasons for carrying Baldasarre into the Duomo? How did the sermon affect his mind?
72. Is this sermon essential to the plot?
73. Does it give any new conception of Savonarola?
74. Was the Frate's audience fairly representative of the city, or only of certain classes and parties?
75. How did this audience compare with his following, two years before?
76. What effect did Savonarola desire to produce by his preaching?
77. What elements of plot development are found in chapter xxv?

Chapters xxvi., xxvii., xxviii.

78. How had Tito changed in character in two years?
79. Do you find any new influences at work in his mind?
80. What was the attitude of the Florentines toward Charles on the day of his entrance?
81. In what respects does George Eliot contrast the French and the Florentines?
82. What part of the incident of Tito's speech is historical?
83. Was there anything in Tito's character, as presented in book I., which prepared you for the incident of the armor?
84. What changes in Romola's life had taken place in eighteen months?
85. What changes had taken place in her thought and character?
86. Had Romola's idea of Tito changed? How did she explain the change?

87. How did she explain the change in the relation between herself and Tito?
88. Why had Romola formed the habit of going to the Duomo?
89. How did Savonarola's preaching influence her?
90. What impression was made on Romola's mind by the incident of the armor?
91. Does her feeling form an element in the plot?
92. Had Romola lost faith in her father's purposes in life?
93. There are two or three fine bits of character analysis in chapter xxviii.; what are they?
94. There is also in chapter xxviii. an incident of importance in the development of the plot; what is it? In what does its importance consist?

SECTION VIII. CHAPTERS XXIX.-XXXIV.

Chapter xxix.

95. What did "the most Christian king" demand?
96. What was the historical treaty between Charles and Florence?
97. What is the historical basis of the incident of Tito's speech, and of Capponi's part in making the treaty?
98. Has George Eliot added or changed anything?
99. What is the importance of this incident in the dramatic plot of the novel?
100. Does it count as a step in the political plot which forms a back-ground for the dramatic plot?
101. Was it essential to Tito's plans that he should sell the library?
102. Was there any real reason for not doing so except Romola's filial piety?
103. Was a promise made to a dead father binding upon Tito and Romola under changed conditions?
104. Why has the author chosen this time for the arrival of the painting of Bardo di Bardi?
105. Why did she introduce Bernardo del Nero in Romola's home just at this time?
106. How did Tito attempt to explain his sale of the library?
107. What means of insuring Romola's compliance did Tito take?
108. Did he wish to retain Romola's confidence and affection at this time?
109. Was there any course possible, in regard to the sale of the library, by which Romola could have maintained the old relation between herself and Tito?
110. What change in Romola dates from this time? In Tito?

Chapters xxxi., xxxii.

111. In these chapters, two plots are brought into connection; which is the main plot? How do you support your opinion?

Note.—The answer to this question is of importance, as it should furnish an indication of the real theme, or artistic purpose, of the novel. Point out each plot element in this chapter and show the relation of each plot to the other.

Chapters xxx., xxxiii., xxxiv.

112. Sketch, in outline, Baldasarre's life. Do you consider his mental and moral condition the result of defects in his character, or of misfortune?

113. Why were all his relationships with fellow men a failure?

114. What thwarting influences were at work in Baldasarre's life?

115. What was the author's purpose in introducing the character of Baldasarre?

116. Why does she make him incapable of accomplishing his revenge?

117. Why did the confidence of Romola affect Tito so differently from the trust of Tessa?

118. Why does the author introduce the picture of Tessa saying her prayers beside her baby at this point in the narrative?

119. What is the reason in the plot for connecting Baldasarre with Tessa's life?

120. What motives impelled Tito to seek a reconciliation with Baldasarre?

121. What would have been the result in Tito's life, had he effected the reconciliation with Baldasarre? How would it have affected his relations with Romola?

SECTION IX. CHAPTERS XXXV–XLI.

122. *a.* What position in Florentine politics did Tito try to hold?
b. What were his plans? What were his real ambitions?
123. What were the real tasks before the city of Florence at the time of Charles' departure?
124. What was the first step taken?
125. What two forms of government were proposed?
126. On the side of which was the influence of Savonarola?
127. What was the ultimate object in this course?
128. Could he have kept himself free from politics at this time?

Chapters xxxviii., xxxix.

129. Why was Tito going to Rome?
130. What was the position of Bernardo Rucellai?
a. To what party did he belong?
b. Is he a historical personage?
131. Why did the Mediceans affiliate with the Frate's party?
132. Why were they anxious to retain Tito?
133. What inducements did they hold out to him?
134. What was it expected that Tito would do?
135. What were the most important things that Baldasarre gained in exchange for his broken dagger?
136. What various purposes in the development of the plot are served by Baldasarre's appearance in the Rucellai gardens?
137. What else in the supper in the Rucellai gardens is essential to the plot of the novel?
138. Did the evening in the Rucellai gardens cause any changes in Tito's character or plans?
139. Did the attempt of Baldasarre injure Tito in any way?
140. One key to the author's conception of Tito's character is found in chapter xxxix; what is it?

Chapters xxxvi., xxxvii., xl., xli.

141. Why did Romola go away?
   a. Was her act justifiable from a modern point of view?
   b. How did she herself justify it?
142. What was the usual refuge of unhappy wives in Florence?
143. Did Romola regret that she had married Tito?
144. What plan had she made for her future life?
145. Why did she carry Dino's cross with her?
146. Why did not her trouble influence her to accept Dino's faith?
147. Did George Eliot indicate here the manner in which spiritual help would finally come to Romola?
148. What was the secret of Savonarola's influence over Romola's mind?
149. What reason did Savonarola urge when commanding her to return?
150. What motive finally influenced Romola in yielding?
151. Did this yielding mark the change of any ruling principle in her life for a new one? Explain.
152. What was Romola's mental attitude toward christianity when she returned to Florence?
153. What new impression of Savonarola do you get from this interview?

SECTION X. GENERAL TOPICS ON BOOK II.

154. **Romola and Tito:**

Trace the influence of Romola upon Tito's character; was it for good?

155. **The Political Plot at the close of book II:**

a. The Parties.

b. The Plots for the restoration of the Medici.

c. Tito's connection with these plots.

156. **Savonarola's relation to the political situation:**

a. What different classes of Florentines belonged to the Frate's party?

b. What elements of society were opposed to him?

c. Wherein lay the real strength of his position?

d. Wherein lay its weakness?

e. For what ends was the Frate working?

f. Do you perceive any sources from which reaction may arise?

157. **The Plot:**

a. At the close of the second book, what seems to you to be the theme of the novel?

b. Trace the main plot in outline through the second book, showing how it has advanced, and every point at which subordinate plots have contributed to its development.

c. What is the most important plot element connected with the life of Tito in book II? With the life of Romola? With the life of Savonarola?

d. What are the incomplete threads of plot at the close of book II?

158. *a.* What is the purpose of book I. in the plan of Romola?

b. What is the purpose of book II. in the plan of Romola?

BOOK III.

SECTION XI. CHAPTERS XLII–L.

159. How long a time passed between the events narrated in book II., and those of book III.?

160. For what purpose was the "League" organized?

161. What States belonged to it?

162. What special reasons for enmity to Florence had each of the following: the Pope? the Emperor? the small states? Venice? Genoa?

163. What were the domestic difficulties of Florence at this time?

164. What relief from these difficulties did the Frate's party hope for?

165. What course did the disaffected advocate?

166. What is the thread which connects the incident of the starving prisoner in the street with the plot in the previous books?

167. What do we learn of Romola in this scene?

Chapters xliii., xliv.

168. How had Romola passed the two years previous to the incident of the prisoner?

169. What changes in her character and habits of thought had taken place since her return?

170. Did she hold the common beliefs of the Church?
What were the chief difficulties in Romola's life at this time?

171. What was the real explanation of Savonarola's influence over her mind?

172. What were the relations between Romola and Tito at this time?

173. What were the author's reasons for making Romola view the procession?

Note.—Not less than six reasons, each of distinct importance in relation to the plot, may be noted here.

174. Is this incident historical? Did George Eliot add anything or make any change for the purpose of adapting it to her narrative? Is the impression given historically accurate?
175. What changes had two years in prison made in Baldasarre?
176. Is there any essential element of the main plot in chapter xliv?

Chapter xlv.

177. Why did Machiavelli believe that Savonarola would fail?
178. Do you think his interpretation of Savonarola's character correct?
179. Had George Eliot any special reason for attributing these opinions to Machiavelli?
180. What was Tito's mission to Pisa?
181. What was his secret mission?
182. To what party did Tito give the impression of belonging, when in the barber shop?

Chapters xlvi., xlvii.

183. Was the difficulty which kept Romola and Tito apart on his side, or on hers?
184. What was the plot for capturing Savonarola?
185. Why did the plotters wish to carry him into *Roman territory?*
186. Was Tito a well-chosen agent for the conspirators?
187. Did Tito lie to Romola when he declared that the Frate should not go out of the city, or had he formed a resolution to that effect before she asked her question?
188. Did Romola do a wise thing in compelling Tito to speak in Nello's shop?
189. What were the indirect results of the frustration of this plot against Savonarola?

Note here three points important in the further development of the plot.

Chapter xlviii.

190. Did Tito believe his own statement of the difficulty between himself and Romola?

191. Was it necessary for the success of Tito's plans that he should take means of controlling Romola?

192. What change in the relationship of Tito and Romola resulted from this incident?

193. Was Romola responsible for the prevention of evil that Tito might do?

Note.—In the first crisis of Romola's life, the question had been whether she could live with a man whose character and principles were wholly at variance with her own. She submitted, since it was herself only who suffered, and sought her real life outside of the home relation. In the second crisis of her life, she saw the evil that Tito did threatening the public welfare and the lives of those dear to her. Had she any responsibility as a citizen and a loyal friend? Was her duty as a wife paramount when there were conflicting claims?

Chapters xlix., l.

194. What was the old custom for which the Pyramid of Vanities was substituted? Villari, 44, 45, 132–139, vol. II., book III.

195. What was Savonarola's purpose in making this change?

196. Was the sentiment of Florentines, generally, in support of the new plan?

197. How many different attitudes of mind toward the Pyramid of Vanities does the author represent?

198. What purposes in the plot are served by the Pyramid of Vanities?

199. Why does the author make Baldasarre a witness of Tessa's holiday?

200. In which plot is the meeting of Romola and Tessa imporant? Why?

SECTION XII. CHAPTERS L–LXII.

Chapters li., lii.

201. What is the importance of the incident about Brigida?
202. How had the preaching of Savonarola changed, according to George Eliot, since 1492?
   a. How is this change to be explained?
203. What was the effect of her visit to Camilla upon Romola's inner life?
204. What is the importance of this visit in the plot?
205. What was Romola's great difficulty at this time?

Chapters liii., liv.

206. What was the purpose of the author in bringing Romola and Baldasarre together?
207. What were the deepest feelings stirred in Romola by Baldasarre's revelations?
208. Was the evidence sufficient to warrant Romola in believing Baldasarre rather than Tito? What *evidence* on either side had she?
209. Why did Romola visit her god-father immediately after her interview with Baldasarre?
210. What was the historical reason for the retreat of Piero de Medici?
211. Has his approach to the city gates any connection with the plot of this novel?

Chapters lv., lvi.

212. How did the excommunication of Savonarola affect Romola?
213. What was the problem of Romola's inner life at this time?
214. Did the finding of Tessa change Romola's feeling toward Tito?
215. Why did she think, at this time, that it would be right for her to leave him?

Chapters lvii., lviii.

216. What was the bargain which secured Tito's safety when the Medicean conspirators were discovered?

217. Why did he dislike this bargain? Had it any important bearing on his after life?

218. Why did Tito wish Romola to visit the Frate in the interest of Bernardo del Nero?

219. What motives restrained Savonarola from using his influence in favor of the appeal?

220. Do you think that he made a mistake?

221. Did Romola present any valid reasons?

222. What was the relation of this interview to Romola's inner life?

223. What was the purpose of the author in bringing these two leading characters face to face at this time?

Chapter lx.

224. The trial of the conspirators.

225. Why was it impossible to save Bernardo del Nero?

226. Why is Machiavelli's conversation at the time of the execution introduced?

227. Which is more faithful to ordinary human experience, the emotions experienced by Tito at the time of the execution, or those that moved Romola?

Chapters lxi., lxii.

228. Where do you place the beginning of Romola's alienation from Savonarola? Trace the process.

229. Of what did Romola accuse Savonarola in the reaction that followed the execution?

230. What was the effect upon Romola of her loss of faith in Savonarola?

231. Why did Romola leave Florence the second time? What did she seek?

232. Had George Eliot any purpose, except the faithful delineation of Romola's inner life, in describing her alienation from Savonarola?

SECTION XIII. CHAPTERS LXII–LXXII.

Chapters lxii., lxiv. (See also previous chapters.)

233. Review in outline Savonarola's contest with the Pope. What was the real issue between the Pope and Savonarola?

234. By what means had the Pope sought to get Savonarola into his power?

235. What means had Savonarola employed to frustate the Pope?

236. With which party was the sympathy of the Christian world?

237. Why was Savonarola excommunicated?

238. What was the effect of this excommunication upon the city of Florence?

239. What was the attitude of the different parties toward it?

240. What moral question did the excommunication present to Savonarola?

How did he decide it?

241. Were his motives in this decision personal, or did he believe that he sought the highest good of the church?

242. Why was the threat of an interdict more alarming to Florence than the excommunication?

243. What are the practical results of an interdict? Illustrate by the history of one or more famous interdicts.

244. Why did Savonarola make the appeal to heaven?

What was the real result of that appeal?

245. How does the historical incident compare with the narrative in Romola? Villari, vol. ii., 255.

Has the appeal to heaven any importance in the plot?

Chapters lxiii., lxiv., lxv.

246. What was the political scheme concealed in the "Trial by Fire"?

247. How did Dolfo Spini's understanding of this scheme differ from Tito's idea of it?

248. What was Savonarola's inward conflict in regard to the "Trial by Fire"?

249. What was the effect of "The Trial by Fire" in Florence?

250. What motives induced Savonarola to intrust his letters to Tito?

251. What was his great plan?

252. What motives induced Savonarola in his decision to call a council?

253. Were there reasons for expecting a favorable result from this step?

Note. — The calling of a council was not an act of insubordination at this time. Charles VIII. had long considered summoning such a body. When in Rome, he had been urged to do so by no fewer than eighteen cardinals, especially by Giuliano della Rovere, who had been defeated by the gold of Alexander VI. in the last election. Moreover, the Doctors of the Sorbonne had voted in January, 1497, that the king had a right to take the step. The summoning of a council to consider the fitness of the Pope for his office was not without precedent. The council of Pisa, summoned by the Cardinals in 1409, had deposed both the rival Popes, and the general Council of Constance, in 1414, had proclaimed its superiority over the Popes and deposed John XXIII.

On this subject, see Villari's Life of Savonarola, vol. ii., p. 291; Hallam's Middle Ages, part ii., chap. viii.; Symond's Age of The Despots, chap. ix., p. 532; Burckhardt's Civilization of the Renaissance in Italy, pp. 106, and 110.

254. Would Savonarola's plan of summoning a council have succeeded if the letters had not been betrayed?

Chapters lxvi., lxxii.

255. What was Tito's private scheme in the betrayal of Savonarola?

256. Why did Ser Ceccone hate Tito?

257. What was the occasion of the mob that attacked San Marco?

258. Was the pursuit of Tito by the mob an accidental incident?

259. Trace Tito's political career in Florence with a view to showing whether it alone would have brought him to ruin; can you explain his course apart from the secret fears that influenced him?

260. At what point do you place the climax of Tito's career?

261. At what point do you place the close of Tito's career?

262. Where do you place the last important connection between the underplot and the main plot; that is, the last determining influence of events connected with Tito's life upon the course of the main plot?

263. Do you think it true to art to make Baldasarre the one to deprive Tito of his last chance of life?

264. What influences did Tito bring to bear on Savonarola in order to induce him to send the letters at once?

265. What part did the signory of Florence take in the capture and trial of Savonarola?

266. What was the fate of Valori?

267. What were the causes of Savonarola's downfall?

268. How do you explain the decay of his influence in Florence?

269. Do you consider his failure in any degree due to his own mistakes?

270. How do you explain Savonarola's course under torture, and his silence at the end?

For Savonarola's trial, see Villari's Life, vol. II., book IV., chapters ix., x., xi.

271. On what charge was Savonarola condemned? What are the reasons for doubting the genuineness of the confession published as Savonarola's?

272. According to his own statement, do you consider Savonarola unrighteously ambitious?
273. Did Savonarola believe in his own visions?
274. Did Savonarola consider his own life a failure?
275. What is the final judgment of the author concerning Savonarola?
276. What were the great conflicts of Savonarola's inner life, according to George Eliot?
277. For what purposes and ideals has the life of Savonarola stood in history?
278. What was Romola's mental condition at the time when she drifted away?
279. How did help first come to her?
280. What is the relation of her stay in the plague-stricken village to the plot?
281. What motives impelled Romola to search for Tessa?
282. How did Romola judge Savonarola at the time of his trial?
283. Why was she so anxious for a last word from him? Why did he not speak it?
284. Why has the author presented Savonarola at the time of his trial through the medium of Romola's mind?
285. What was Romola's final judgment of Savonarola's life?
286. What was Romola's solution of her mental difficulties and her final theory of life?

SECTION XIV. GENERAL TOPICS.

I. **Tito's character:**

a. Was Tito's character determined by innate characteristics or by the force of circumstances?

b. Would Tito have been a better man if he had had a dif-ent wife?

c. Discuss and criticise the author's analysis of Tito's character with reference to his story. What does she make the key to his character? Does this sufficiently account for his course?

d. Is the character of Tito essential to the main plot? How?

II. **Romola's inner life:**

a. What were its conflicts?

b. How was it influenced by Savonarola?

c. To what extent was it determined by her connection with Tito?

d. What were the crises of Romola's life?

e. What was Romola's final theory of life?

III. **George Eliot's conception of Savonarola's character:**

a. His religious fervor.

b. His zeal as a reformer.

c. His political ambition.

d. His ecclesiastical schemes.

e. The author's explanation of Savonarola's character.

f. Was his character consistent? If not, in what respects was it inconsistent?

g. Do you consider it due to himself or to circumstances that he failed of being a great reformer?

h. What do you consider the most important differences between the purposes and plans of Savonarola and those of Luther?

i. Which man do you consider the more able? Why?

j. Which man do you consider the stronger? Why?

IV. Plot:

a. What is the theme of the main plot?

b. What is the theme of the underplot?

c. What is the supreme moment of the main plot?

d. What is the climax of the underplot?

e. At what points is the underplot essential to the main plot?

f. Is the life of Savonarola essential to the novel as a work of fiction?

g. In what respects is the inner life of Romola similar to that of Savonarola?

V. The historical character of the novel:

a. Has the novel left in your mind any distinct impression of Florence as a mediaeval city?
What characteristics had it?

b. Has the author given you any distinct impression of Florentines as a race of men differing from the English speaking races?
What important differences come easily to mind?

c. Has the author conveyed an impression of the characteristics of the 15th century, as differing from other centuries?
What were its characteristics?

d. Has the author loaded the narrative with unnecessary historical material?

Note.— If the answer is yes, definite passages must be pointed out in proof. Any historical material not essen-

tial to the development of the plot or to an understanding of the narrative may be regarded as unnecessary.

e. Is the historical material essential to the novel or could its main purpose have been accomplished by scenes laid in the 19th century?

VI. Characteristics of the author:

Under this topic should be given those characteristics of George Eliot as a novelist which have become familiar through the study of *Romola.* Each should be accompanied by references to illustrations in the novel. This is also the place for the expression of critical opinions in regard to the qualities of the work of fiction. For instance, the reader notes the author's habit of presenting extended analyses of acts, motives, characters, etc. Many other writers suppress the analysis, trusting to the reader's power of interpretation. Did George Eliot err in confiding too freely her own mental processes to the reader?

SECTION XV. CRITICISM.

The most thoughtful criticism of the novel *Romola* to be found was written upon its publication in book form. Since this criticism, contemporary with the appearance of the novel, is not easily accessible, a brief abstract of it is presented here.

The Saturday Review, vol. 16, p. 124, July 25, 1863.

a. The author of Romola is much better in depicting English scenes and life; it is a pity that she should waste her time in overcoming the difficulties of the historical novel.

b. She loads the book with too much antiquarian detail in her attempt to gain historical perspective.

c. The historical characters introduced are unimportant and uninteresting, except Savonarola; Machiavelli was too young at the date of the story to be much used.

d. The plot at the close is obscure; it includes too much complex, political life and thus obscures the treatment of the characters.

e. Savonarola, as an element in the novel, is criticised; his character is not real and central. The close of the book is poorly managed and ineffective.

f. The character of Romola is the best in the book, a great one in literature.

g. The author of this article suggested that possibly George Eliot had exhausted her English field and for that reason attempted historical fiction.

The **Spectator,** vol. 36, p. 2,265, July 18, 1863.

a. "What George Eliot's characters *do* is always subordinate to what they *are*."

L. of C.

b. "The purpose of the novel is to trace out the conflict between liberal culture and the more passionate forms of human faith." . . . . .

c. "There is not a more wonderful piece of painting in English Romance than the figure of Tito."

The reasons given for this opinion are:

(1) Tito is a fine representation of a Greek of that age.

(2) There is a most subtle delineation of fear in his character.

(3) He is made to attract other characters superficially, so as to connect his life with theirs, although he is so different.

d. "Romola has a grain of hardness in her make up which detracts from her power." . . . . . "Our own feeling is that Romola is the least perfect figure in the book, although a fine one, that she is a shade more modernized than the others; several shades less an individual." . . "We do not say that the character is not natural;—we say it is only half revealed and more suggested than fully painted."

The Athenaeum, July 11, 1863, p. 46.

a. 'As a serial Romola was not attractive, the minuteness of its historical detail wearied' in the serial publication. "Neither the politics nor the people of the book are alive; they are dried and preserved." There is a theatrical element in the studied accuracy of details of dress, scenery, etc.

b. "The character of Savonarola is the gem of the book; it has been grasped and delineated with a wonderful force and truth that commends itself instinctively as a real presentment of the man. It is a historical study given with subtle insight and delicate shadowing."

c. Tito's character is not successful; the character is vague as an image; there is a weariness in his sayings and doings.

d. Baldasarre's character is clever, but its weariness is painful; it is long drawn out, and the sympathy of the reader is fatigued. The final scene is ineffective.

e. "As a novel, Romola cannot be called entertaining." . . . . "It has not the powerful interest that is to be found in the author's other novels, but there are indications of much higher powers of mind."

f. The close is well managed, and successful.

Notice that the authors of these reviews agree in regard to these particulars:

a. As to the wonderful scholarship, accuracy and insight of the author.

b. As to her faithful representation of the historical Savonarola; her understanding and interpretation of his character is the most perfect ever given to the world.

c. That Romola, however much criticised in detail, is great as a work of fiction.

d. That Romola is greater as the embodiment of noble conceptions and great thoughts than as a work of fiction.

They differ in regard to—

a. The character of Romola.

b. The character of Tito.

c. The historical detail introduced, whether too much, whether well used.

d. Savonarola as a character, an element in the novel.

e. The conclusion of the novel.

Other references are:

The Saturday Review, July 25, 1863.

The Spectator, July 18, 1863.

The Athenaeum, July 11, 1863.

Partial Portraits, by Henry James, p. 37—"The Life of George Eliot."

Literary Studies, by Joseph Jacobs, p. 3.—"George Eliot."

George Eliot, by G. W. Cook.

Essays of George Eliot, Introduction by Nathan Shephard.

George Eliot and her Heroines, by A. G. Woolson.

The English Novel and the Principle of its Development, by Sidney Lanier.

Critical Miscellanies, p. 93–132, vol. 3, by John Morley.

Jewish Portraits, by Lady Magnus. (Criticism of Daniel Deronda.)

Studies in Literature, p. 290–310, by E. Dowden.

Modern Guides of English Thought in Matters of Faith, p. 145–299, by R. H. Hutton.

Essays on English Literature, p. 1–12, and 251–309, and 465–494, by E. Scherer.

Bibliography for the period since George Eliot's death will be found in the Literary World, Feb. 24, 1883; in the Library Journal, vol. vi., p. 15.

THE END.

LIBRARY OF CONGRESS
0 014 434 662 2

0 014 434 662 2